

many; but it was scarcely at all practised in that country, though in other parts of Europe it continued almost in exclusive use for nearly another century. He now came to speak of the manner in which the pointed style, to which the term Gothic had been more exclusively applied, arose out of the Byzantine and Romanesque, in regard to which he adopted Hope's view, that pointed architecture arose out of a constructive necessity, and that the æsthetical (or that department of art which related to the beauty of design) was adapted to the mechanical—not the mechanical wrought out to suit the æsthetical: It was from the introduction of pointed arches, as a constructive convenience in the roofs, that they descended into the less important parts of the structure, and because, by degrees, the universal form. The transverse limb of the cross, in the plan of a cathedral, is usually narrower than the longitudinal one; but the roof being of one height over both, it became a problem in construction how to raise the arched roof over the narrower space to an equal height with that over the wider space, commencing, as they both must, from one horizontal base-line; and the pointed arch having been adopted as the better form for the narrow space, the next step was, for the greater harmony in the forms, to use it likewise for the wider opening. This, from an examination of the early churches on the Rhine, Whewell found to have been the course followed prior to the general adoption of the pointed arch in doors, windows, &c. After enlarging upon this branch of his subject, the lecturer referred to the interest now felt in the revival of Gothic architecture, and to the manner in which that which was regarded a century since as the result of wild and undirected fancy, had now been reduced to rule, and distinguished into styles and substyles.

He then proceeded to give a notice of English Gothic architecture. The term Gothic, as applied to the art, was introduced more than a century since as a term of contempt. It had since, in popular parlance, been limited to the style denoted by the pointed arch; but he should use it in a wider sense, and include under it the earlier forms of Saxon and Norman. The term Saxon had been commonly applied to all the earlier English buildings characterised by the use of the semi-circular arch; but it was now limited by archaeologists to such erections as were prior to the conquest, while those whose dates were between that era and the introduction of the pointed arch were called Norman. True Saxon remains were of very infrequent occurrence—so few, indeed, that they had not data sufficient to deduce from them any definite rules of style. As far as the scanty materials enable us to judge, Saxon buildings were characterised by great simplicity. Few ornamental mouldings were used, although rude sculpture was probably introduced—the windows were small, and in church towers two frequently occurred together divided by a sort of baluster. Triangular headed openings were sometimes used in lieu of arches. Alternating long and short quoins at the external angles of walls, and a particular distribution of stones or Roman bricks, called herring-bone work, were among the most readily distinguishable characteristics of the style, but must not be too much depended on. In the Norman style all the large arches and most of the small ones were simple segments of circles—generally semicircles, sometimes parts of a circle less than a semicircle, and occasionally, but rarely, parts greater than a semicircle. The last are called horse-shoe arches. Very commonly in large buildings, and not unfrequently even in small churches, the principal arches are very highly enriched. When such was the case, they consisted generally of several concentric portions placed one within another, the arch stones of each being ornamented in a manner easily distinguishable from later styles. In pointed architecture the mouldings take the direction of the members to which they are applied—in a pillar perpendicular, in a cornice or capital horizontal, in an arch following the curve,—and although they are susceptible of some sculptural enrichment, as the toothed in early English, the ball flower in the decorated, square flower in the perpendicular, and running foliage in all, those were not looked upon as parts of the mouldings, but merely as applied ornaments. In Norman works the embellishment was regarded as

forming in itself the moulding, and it might but partially follow the members.

Mr. Sealy enlarged on the characteristic ornaments of the Norman style, which he illustrated by a reference to drawings. The Norman style was marked by a rude and massive character, the walls being of great thickness, the buttresses of small projection, the vaultings plain and heavy, the piers short and massive, the windows small and not numerous. Norman architecture prevailed in England for about a century and a quarter. The plainest and heaviest fabrics may usually be taken as belonging to its first period. Gradually the buildings became lighter, loftier, and more ornate. The pointed arch was introduced before the characteristic features of this style were lost, and they not unfrequently found pointed arches ornamented with chevron and other Norman mouldings, or mixed and alternating with rounded arches. "Towards the close of the twelfth century a great change came over the spirit of architecture. The gradations by which this change was accomplished were more obvious in continental buildings; but in this country a new style sprang up, and though its movement may be traced, it reached to a high degree of development with great rapidity. The pointed arch entirely superseded the segmental forms—the characteristic carvings of the Norman were again sparingly used, and then altogether abandoned. The mouldings became more complicated; enrichments were used in the hollow ones only, and consisted sometimes of foliage and figures, but more commonly of an ornament called the "toothed ornament."

After pointing out the more minute characters of the change—as the enlarged use of foliateous embellishments, which probably never attained to greater perfection than in the thirteenth century, he proceeded—In the first examples of the new style the most frequent form of window-arch was the lancet; afterwards they were more commonly equilateral, and sometimes obtuse or depressed. Flat segments were not unfrequently over doors. In the early English style, which prevailed throughout the thirteenth century, the windows were not of that complex structure which prevailed in the next century, and which was carried to an excess in the fifteenth. They consisted of single openings, like Norman windows, though they were frequently set together in groups of three, four, and five, and sometimes of even seven or nine. Foliations in the window heads were not used till the end of the style, and then but sparingly. The western doors of large churches were frequently double and divided by a shaft, while the tympanum above had a quatrefoil or other panel, which probably preceded the introduction of mullions in windows. The piers of this style retained little of the massive character of the Norman. Towers were carried to great height (though in the Norman style they were often of considerable elevation), and the spire was added. Groined roofs were frequent, and exhibited a more complete arrangement of the vaulting ribs than had been the case in the preceding age, though simple as compared with those constructed in the two following centuries, and of which such fine examples occur in St. Mary Redcliffe Church.

After referring to a magnificent specimen of the style of which he had been speaking, (Salisbury Cathedral), the lecturer proceeded. At the commencement of the fourteenth century, the art was showing symptoms of a fresh transition. The practice of including several windows under one drip became general, and the windows were made to stand recessed in the wall. The arched space was frequently pierced with quatrefoil or trefoil openings, and ultimately the portions of wall dividing the windows were reduced, and they became mullions; so that what had been separate windows became but compartments of one large window, the head of which was filled up with geometrical tracery. Foliations to the windows, frequently terminating in an ornament called "a cusp," became universal, and the decorated window was formed. The forms of the piers, mouldings, doors, porches, &c., underwent a change; the groinings also became more elaborate, the buttresses more ornate, the foliage was wrought into more definite forms, and assumed a sharpness of outline. The commencement of this new style was observable in some parts of Salisbury Cathedral. York presented some of the finest examples, par-

ticularly at its western end; and, indeed, most cathedrals had portions of this period, to which the greater part of Bristol Cathedral was to be referred. From the great profusion of its ornamental sculpture, the style of the fourteenth century had been called the decorated. Like other styles, it had its local varieties, and underwent some changes during its continuance. The most marked of these was the substitution of what was called "flowing tracery" for the geometrical tracery in the windows. The west window of York was a beautiful and elaborate example.

"All that's bright must fade,
The brightest still the fleetest;"

and the decorated, which was the most beautiful and perfect of all the styles of gothic architecture, had the shortest duration. It prevailed little more than 50 years, and then gave way, by rather rapid changes, to the perpendicular, which took its name from the direction of the window-tracery and purling, which latter was lavishly used in canopies, screens, and even over the internal surface of walls. The groinings now became more complicated, and that wonderfully elaborate form of roof, called fan-tracery, was introduced. A greater sameness prevailed in the mouldings, in the form of the piers, and in the sculptural enrichments. Among the latter the eternal vine foliage prevailed, as though it had been cast in moulds. Perpendicular or florid architecture, with all its faults, possessed many and great beauties, and it was not till late in the reign of Henry VIII. that the complete and general debasement of Gothic art began. The buildings erected during the succeeding century, where they displayed any of the Gothic character at all, exhibited it so tinct of its original beauty, as to have earned the classification, "the debased English" style.

NOTE FROM LIVERPOOL.

HOLY TRINITY CHURCH, says the *Liverpool Standard*, is now drawing towards completion; the spire already forming a prominent object in the landscape by which it is surrounded. It is in the decorated style of Edward III.; of red freestone; with windows chiefly of two lights, and somewhat contracted in dimensions, with heavy mullions and tracery of stone. In the pointed arches, the tracery is filled in with apostolic heads, and in the trans-apt windows, with emblems of the evangelists. An oak-leaf and acorn border, executed in the primary colours, runs round all the windows. The benches are fitted up with Honduras mahogany, having sloping backs, and terminating with ornamental ends, and without distinction between the free and the appropriated portion of the 20 kneeling provided. The chancel vista is extensive, and the roof is lofty; the architect is Mr. John Hay, of Liverpool. Designs for the three chancel windows are said to have been received from various quarters, those selected being by Mr. James Babington. The windows were glazed by Mr. James Forrest of the Old Haymarket. This church is expected to open next month.—In the council, lately, it was stated by the Courts of law and St. George's Hall Committee, that had out the intention of enriching the pediment arisen from accidental circumstances, it would at the first have been thrown open to public competition, and that as many other parts of the building would require similar enrichments, an opportunity would be afforded to the artists of Liverpool and other places, of competing for the supply of the requisite plans and designs.—The Gardens Committee have prepared a code of rules, under which the Botanic Gardens for the future will be open to the public daily, Sunday included, and the Conservatory once a month.—The talk about the want of water to flush the sewers and drains, says the *Mail*, has again brought out the oft-repeated suggestion to raise a sufficient supply by steam-engine from the river, and force it into reservoirs for the purpose. These might also be used as swimming baths, thus restoring to the poor the right of salt-water bathing, taken away by the formation of the docks.

IMPROVEMENTS AT YARVIL.—A new market-house, town-hall, and small-debts court, are shortly to be erected at here.